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Script
Combinations

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P. Mack

Script Combinations

BY
J. B. Mack

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A copy of this book will be mailed to any address for 50 cents.

Materials, Movements, Etc.

In order to do good work, it is very necessary that you use good pens, ink, paper and holders. Some people have an idea that "professionals" can write well with any kind of material: such is not the case.

PENS.

In our opinion, nothing is more essential than good pens. For business writing (unshaded) we use Gillott's No. 404. If we want a finer line we use No. 604. Spencerian No. 1 is also good. For artistic (professional) writing we use Gillott's principality No. 1. The No. 604 is the best pen we know of for students in artistic writing.

INK

For all fine line work that is not to be engraved, we use Arnold's Japan ink, mixed with Arnold's writing fluid, or a few drops of coffee. This ink produces a fine hair line and a glossy black shade. In preparing fork for photo-engraving, use India ink. For fine line work, put in a few drops of cold water each day.

PAPER

The best paper for practice is "fools cap" or letter size. Get a surface that takes ink well and that will not cause the shades to "spread." Don't use note paper for practice, as the sheets are too small. One is apt to feel timid when writing on such paper.

HOLDERS

For business writing we use a straight holder. *Never* use a metal tip. For shaded writing we use an oblique

holder. In selecting one make sure that it is properly adjusted. It will pay you to get a *good* one, as you can't do your *best* work without it.

MOVEMENT.

For business writing use the forearm (muscular) movement. Let the holder rest lightly in the hand to allow the fingers to act a *very little* on some of the small letters. Never on capitals. You will move the fingers enough unconsciously if you do not grip the holder.

Much has been said regarding the correct movement to be used for artistic combinations. Some say use muscular movement: others say use whole-arm (arm extension).

After having studied and practiced all movements, giving each a test of several years, we are not ready to recommend any *one* to the exclusion of all others. It is true that a man, with ordinarily large muscles, can, by taking off his coat and perhaps baring the arm, produce capitals large enough for ordinary purposes; but we are not always so situated that we care to do this: nor do I think there is need of it. The best advice I can give you is, learn muscular movement *first*, then if you meet a combination that seems too large for your muscles, just raise the arm and let the sleeve glide. That our best all round penmen use whole arm movement at times, there is no doubt. Get familiar with *all* movements, the forearm first, and then use the one that is best adapted to the size of the letters you are making.

Business Combinations.

There are several reasons why we should join business capitals: 1st, because it makes the writing more rapid; every time the pen is lifted, time is consumed. 2d, because they are more pleasing in appearance when so written. They look more “dashy” and business-like, and when properly written are just as legible.

Any letters *can* be joined, but it is not always best to join them. If they do not go together naturally, it is best to write them separately. You will notice by the work on the following pages, that we do not always use the same style of capitals, but rather, the style that joins best. Use as few lines as possible to produce the desired effect.

Notice the style C used in AC (page 5) then see the change in CA. If you will try the other style C in each case you will find that they do not join so well. The same change will be noticed in CB, CG and CH. The same C is used wherever it is initial and the other style if it is last. The same is true of E, (See AE, EA, EW, WE, ES, SE, EJ, JE, etc).

There are other changes which you will do well to notice. On page six you will find more of the changes already mentioned and also some new ones. (See FJ, GJ, GM, HW, HD, JA, JM, JR, etc.) Of course these are not the only ways in which these letters may be combined, but they show the most rapid and most natural way.

We think you will find there all the principal styles of joinings used. The illustrations given will, of course, suggest an almost unlimited number of others.

Initial A, as used in AC, may precede each of the following letters: B, D, F, G, H, K, M, N, P, R, S, T and W. The style F used in FB, may precede any of the following: A, B, D, E, F, G, H, K, L, P, R, S, T and W. While the style F used in FJ can precede M, N, W, Z, Q, X, U, V, or Y. The other styles may be used in about the same number of places. Try them.

Keep the pen on the paper as much as possible and make the letters rapidly.

AB CA AE EA AN NA
BA PB PM MQ BN WB
CR CB CG GB CN NB
DS SD LF JL DP PD
EW WE ES SE EJ JE

PN NG LG JT PT LF
JG JL LE EG GM MG
NE EN NW WH AD DV
IW WD LJ JD LA AL
JR RJ JM MJ JR RJ

Business Signatures.

In order to handle the work given on pages 8 and 9, you should first master the combinations on the previous pages. You will find the small joinings used here that are used there. It is, of course, a little more difficult to combine three letters than two, yet it is not a hard matter if you will remember that the letters are made in the ordinary form, all the difference being that the pen is not lifted between each.

While the pen is not *lifted*, it must sometimes come to a standstill in order to form a good angle. This rest should be quite pronounced at first, but after one is familiar with a combination, the pause is so slight as to be barely perceptible.

The ABC combination is made without lifting the pen. B. C. Davis, C. D. Ernest and E. F. Grayson are written throughout without lifting pen, except to make top of F, which is made last.

In H. I. Jones we have combined only I and J, for the reason that the letters do not join naturally. These letters *can* be joined by beginning with J and writing the

initials backwards. You will need to use a different style H however. Try it.

You will notice that the MN combination is written here with final curves, and on page 9 without them. We favor the latter style.

Each combination on page 9 was written without lifting the pen, except to make top of T or F, last part of X, one style of H and K. They were all written at a high rate of speed such as will meet the requirements of business. In J. E. G. you will notice a small loop in top of E, that is done by not resting there. The same will be seen in first part of T in T. J. R. In H. M. G. and I. H. M. we have used an H that is made without lifting pen. It is very practical in rapid work and can be used in many places. The style W in B. W. K. is very rapid and joins well.

We have striven to give you all the practical ways of joining business capitals, and we think that by mastering them you will find little difficulty in joining any letters.

A. B. Clark B. F. Davis C. D. Ernest
E. Grayson F. G. Hill G. N. Brown
H. A. Jones J. K. Kehoe J. K. Lamont
K. L. Miner L. M. Nichol M. W. Osgood
N. O. Pratt P. R. Smith R. S. Turner

J. H. Power	J. E. Gorman	J. P. Bowker
A. J. Finest	V. W. Vmas	A. S. Gordon
Y. H. Tea	H. M. Grayson	J. H. Moore
J. J. Rounds	J. D. Clancy	B. W. King
C. E. Towne	M. N. Palmer	W. H. Chapin.

Artistic Combinations.

The work on the opposite page illustrates all the principal ways in which artistic capitals are combined. By mastering them you need never have difficulty in joining any number of letters that will admit of it.

Sometimes a more pleasing arrangement can be made by writing each letter separate, (this is illustrated farther on) but as a rule, artistic capitals join very nicely. Avoid a superfluity of curves and wrinkles: they make the letters difficult to read and do not add anything to their beauty.

To get the form of a combination, draw it several times slowly, then put speed into it and write it until you can see it with your eyes closed. Take up the work in a systematic, business-like way and much good will follow your efforts.

In the first line is shown the leading ways in which A may be joined to other capitals, using A as the initial letter. In A. B. we have a common style of joining. Make A and first part of B before pen is lifted. A may be joined to R, K, H, P, C, D, E, F, L or T in the same way. A. C. is made without lifting the pen. This A will join to any

of the above capitals also. To make A. D. begin at top of D, lift pen at base, then finish. In A. N. don't lift pen until you make A and first part of N. The following will join to this A: M, N, W, Z, Q, X, U, V or Y. To join B's, make stems, then begin at bottom of last B and make backwards. Any of the reverse oval capitals may be joined to B as in B. M. B. J. and B. W. are self explanatory. C. B., C. C. and C. D. are same as A. B., A. C. and A. D. C. W. is pleasing but difficult; M, N, Z, Q, X, U, V or Y may be joined to this C. I may follow any letter ending with same curve as D. Make D and lift pen, then make I inside the final curve, finishing lines meet by re-touching. The styles of E shown in E. K. and E. L. will join to almost any letter. F. A. is very pleasing and we wonder that it is not used more. Make stem to F, then make A and throw finishing line over F. F. B. is same as F. A. To make F. J., begin at stem of F, don't lift pen. Begin with I in I. M. and I. J. To make J. A., begin at top of A. Any stem letter may be joined to I or J in this way.



Artistic Signatures.

A signature, in order to present an attractive appearance, need not necessarily be made without lifting the pen, nor need all the letters be joined. The fact is, there are letters that look much better when written separately. They should always be interwoven in such a way as to present a *whole* appearance.

The principal points to be kept in mind are legibility, grace and uniformity. If you cannot join a number of capitals so that they are perfectly legible, you would better not join them. Too many lines will spoil the effect: use just lines enough to make it graceful, no more and no less. Strive to make short, smooth, clean cut shades and full round curves. A combination will not be pleasing if executed with a slow motion. It must be made with freedom and dash, *but not recklessly*.

Uniformity is secured by making all lines cross each other nearly at right angles, and by getting lines parallel.

Light lines may cross shades, but shades should never cross each other.

Large, heavily shaded capitals are most admired for this kind of work, but avoid making them look scrawly, overbalanced and out of proportion.

The combinations presented herewith need very little explanation. You can usually tell how a combination is made by studying it.

You would do well to keep the following suggestions constantly in mind and then *PRACTICE*: Never let the pen get ahead of the mind. All shaded lines are made with a downward motion. In making an angle or short turn, the motion should be slower. Study should precede practice; you are not likely to make better forms than the mind has conceived. Beginning and ending lines have much to do with making a signature artistic or otherwise. If you don't get a combination right the first time, keep at it until you do. What is worth having is worth working for.

C. D. King. C. M. Towers. H. A. Banks

E. M. Cook. J. L. Shaw.

M. H. Bidder. T. S. Larkin. L. L. Tager.

A. D. King.

W. Young

F. Hill.

J. C. Lease

D. S. Frank.

D. Mack.

A. Lee.

G. F. Wood

D. M. Cole.

Contributions by Well-known Penmen.

The signatures on page 17 and 18 were written by E. L. Glick, Lowell, Mass. Those on page 17 winning first prize in a recent contest offered through the New England Penman. Those on page 19 won second prize in the same contest, and were written by E. L. Hooper, Portland, Maine. The signatures which follow were, with a very few exceptions, written by the penmen whom they represent; to whom we are greatly indebted. They are here presented for various reasons: 1st—Because they so well illustrate the principles which this book is designed to teach. 2nd—Because they are valuable as a collection of autographs. They represent a great variety of styles of writing and ways of combining capitals. They are the very essence of perfection in the line of combinations, and were collected and engraved at an enormous outlay of time and money. Every aspiring penman would do well to imitate them.

S. C. Carmon

J. R. Ware

W. West

J. C. Winter

C. Earick

J. M. Hannah

E. Weaver

M. Hinman

M. J. Eaton

J. J. Frost

M. J. Powers

M. J. West

W. A. Trent

E. G. Lick

E. A. Hunter

E. M. Farmer

A. D. Palmer

W. J. Miner

J. H. Crows. W. F. Ramsay. D. D. Mason.

R. B. Howe. H. Gray. C. C. Lane.

H. Kansas. H. R. Baker. E. Hooper.

C. Laner

W. E. Loser.

J. H. Made.

A. D. Taylor.

H. W. Stickinger

W. J. Christie

H. Behrensmeier

J. Scarborough.

A. C. Webb.

C. H. Cranton

J. W. Lampman

J. B. Mack

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A. R. Merrill	W. A. Ripley	C. A. D. Mann

A. East.

G. G. Smith.

A. W. Dakin

L. P. Spencer

A. G. Ghercrombie

H. T. Musselman

D. T. Ames

A. H. Hinman

P. Egan

C. H. Ransom

D. H. Richards

D. H. Fackler

C. Jones

L. W. Lammone

J. H. Bond

J. Madarasz.

J. S. Mill

J. H. Ragen.

J. H. Smith

J. B. Bailey.

J. P. McCarty.

J. C. Kitter.

J. H. Ashby

J. C. Carron.

J. Willard.

J. C. Castwick

J. O. Gordon

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J. E. Larrow	W. B. Moore	A. D. Parks	A. C. Sloan

G. Wahl

H. Robins

L. Fahnestock

C. Lister

J. Kuhn

M.K. Dussard

M. Hargis

C. Penland

J. W. Lipsky

H. B. Gibbs

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L. C. Loner

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